



THE NORTHWESTERN UNIVERSITY

Reviewing Stand

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Why Music?

A radio discussion over WGN and the Mutual Broadcasting System

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President, American Music Conference

RALPH MARTERIE

Popular Orchestra Leader; Recording Artist

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THE REVIEWING STAND is a weekly radio forum presented by Northwestern University. The program was first broadcast by Station WGN, Chicago, October 14, 1934. It has been on the air continuously since that time, originating in the WGN studios, and, since 1935, carried by stations of the Mutual Broadcasting System. **THE REVIEWING STAND** presents members of the Northwestern University faculty and distinguished guests from business, government, education, and the press in round table discussions of contemporary problems—the questions that are in the news. The program is under the direction of James H. McBurney, Dean of the School of Speech, Northwestern University, and Miss Myrtle Stahl, Director of Educational Programs, WGN, Chicago.

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Why Music?

MR. MCBURNEY: Tell us, Dr. Ganz, why music? What is your reaction to this question?

MR. GANZ: Will you excuse my being very frank? This question is unfortunate. It is negative. Why don't you ask, "Why *not* music?" Because music is here. In fact, in our dear United States, it is so decidedly here that the rest of the world is accepting or has to accept our cultural leadership, especially in music.

MR. MCBURNEY: How do you react to the question, LaMair?

'A Positive Question'

MR. LAMAIR: I don't agree with the attitude of the eminent Mr. Ganz. I believe the question is a positive question and that it can be answered in a positive, constructive manner. We have music as a means of self-expression, as a means of satisfying a native, inherent hunger that exists in all human beings, a hunger that can be satisfied only by music and it provides an outlet for our emotions and it satisfies our spiritual wants.

MR. MCBURNEY: What is your position, Marterie?

MR. MARTERIE: I think music is universal and everyone has a certain amount of music in his soul. Some exploit their musical talent and of course, some don't.

MR. MCBURNEY: Do you think people really have this innate hunger for music, LaMair?

MR. LAMAIR: Certainly. There is evidence that it exists all around us. There is evidence that it has existed since prehistoric times. Excavations in Egypt have shown that primitive people in the jungle participated in music in their own, crude ways. They dried skins and stretched them over empty tree trunks, or in some manner developed a means of producing musical sounds. They participated in their

chants in their own native singing. That was their way of expressing themselves in music.

MR. GANZ: I remember having heard a record made at a festival of the crowning of a king somewhere in West Africa and it was a record featuring five different drums. I had the pleasure of presenting the record to Mr. Stravinsky, and after hearing those five drums, he grew pale. He said, "I tell you, you don't know how much I enjoyed this because this is the first real competition that I have met." Out of West Africa!

What Satisfaction?

MR. MCBURNEY: What kind of satisfactions do people get out of music, LaMair?

MR. LAMAIR: They get emotional satisfaction; they get intellectual satisfaction, and they get spiritual satisfaction. Music provides a satisfaction for all types of human wants and provides it as no other subject or commodity or thing does.

MR. MARTERIE: People get into moods. Some people will relax to a Dixieland type of music which is a jazz form, and you will find other people such as myself who may want to hear a few string records; sit down and relax that way. On the other hand, you will find a boy and girl who want to hear a real, hot record—that is their form of relaxation.

MR. MCBURNEY: You are describing emotional response to music—that I can understand. How about this intellectual reaction? When people listen to you play the piano, Dr. Ganz, is it an intellectual or emotional response?

MR. GANZ: I try to reach everyone. I usually play to a person, a musical person who understands music, and I address myself in my standards to that ideal person, but I am very care-

ful in trying to please everyone, even those who do not understand what I am doing; they should get some reaction from my playing.

MR. MCBURNEY: Can you please both in the same performance?

MR. GANZ: Yes, because my program should be varied enough to reach everyone. That is what we learn through years and years of experience in conducting and playing. You have to please everyone in that audience at least once during the performance.

'Intellectual Quality'

MR. LAMAIR: I think that we can truthfully say that a person who is studying music, who wants to learn how to sing or perform on a musical instrument or how to read music is satisfying an intellectual quality just as one satisfies his intellect when he learns literature or the drama, the dance, or other forms of learning.

MR. MARTERIE: In performing for the colleges (I have been playing the proms), we stand up there and play and try to satisfy everybody in that crowd, but they understand. They come up there with a definite knowledge of what they want to hear. They will request a particular arrangement and bring out a particular bar and say, "Where are your violins in that spot?" I have to explain to them we cut the strings out of my band. They are understanding. They know. They buy those records and study them pretty well, too.

MR. MCBURNEY: Do you think that is a new thing in this world? Do you suggest the listeners to your popular music are a sophisticated crowd and they know something about music?

MR. MARTERIE: They understand what they want. They don't go out and buy any record. They go into a store and listen to a recording two or three times and buy them from two or three different artists and they pick their artists.

MR. LAMAIR: They won't always pick the same thing either. They have a variety of appetites to satisfy in

music, just as they have a variety of appetites for food for their physical body.

MR. GANZ: Not two people will agree on an impression made by a musician. Of a thousand people listening to a concert, not two agree.

MR. MARTERIE: I have to disagree with you in this one respect. The younger set often form music clubs. It is not a case of having to like something because you are a member of the club, but you will find today that people will request a particular song, such as say, "Across The Wide Missouri"—they will come up, 1, 2, 3, up to 50 people and request the same thing. Fifty people have agreed on one particular thing.

MR. LAMAIR: There are 50 people who go buy hamburgers for lunch too. That doesn't prove anything.

'Many Tastes'

MR. GANZ: You remember dear, old Rachmaninoff, when he had played for two hours and came a few encores, and the audience demanded the old "Prelude" and let us say there were 3000 people in the audience and the only one who hated it was Rachmaninoff himself.

MR. MCBURNEY: You have been talking about the broad sweep of music and the universal character of music. I think if you want to make a case for it, you ought to discuss its values, as I see it, in more general terms. This will give you a lead, LaMair. In the kind of tension-wrought society in which we live, do you think that music plays any special role?

MR. LAMAIR: You are talking about music as a means of satisfying the emotions. Music will arouse or dissipate emotions. By way of example, you can think of military marches, you think of lullabies, you think of love songs, you think of music to meet any particular mood in which one finds himself.

MR. GANZ: How about the difference between the wedding march and the funeral march? One is the beginning

and the other one is the ending.

MR. MCBURNEY: Do you think, Doctor, music has any therapeutic values?

MR. GANZ: Oh, indeed. May I quote one sentence which I read yesterday, written by Mrs. Esther Gilliland, one of the national authorities: "Few of us realize the amazing curative powers of the universal language of music," and then she mentions that at Downey Hospital, "these men and women, apparently irrational in attitude and speech, become completely reasonable when under the influence of music."

Therapeutic Value

MR. MCBURNEY: I take it you haven't given serious consideration to the therapeutic values of your music, Marterie?

MR. MARTERIE: Well . . .

MR. MCBURNEY: These kids want something else out of it!

MR. MARTERIE: We do perform out at the hospitals and it really is a pleasure. They are very appreciative and they have their requests and they have their likes and dislikes, but they don't show you the dislikes. They are appreciative and the majority of them are very, very musical.

MR. MCBURNEY: A grand audience.

MR. MARTERIE: They are a grand audience. You won't find them any better!

MR. MCBURNEY: Do you think music has any special values for youngsters, for children? Not those at Marterie's proms, I am thinking about the kids.

MR. LAMAIR: As a part of their education? Oh, yes, certainly, because of the contribution that music makes to the development of the mind, to the complete education of a child, I think that children should have instruction in music in school during regular school hours, as part of their normal, everyday means of attaining a complete education. I think we are too prone to pay attention to so-called talent or aptitude when we think of giving a child an opportunity to become familiar with music. They should

have the same opportunity they have in all subjects. Some children will assimilate instruction to a greater degree than others, but that is equally true of other subjects in school.

'Reaction of Children'

MR. GANZ: I have had considerable experience in playing for children, symphonic concerts for children. I can't think of anything more precious than the immediate reaction of a young audience to music. You see, children are "unwritten music pages," and whatever is good they should have. I have always held the best is just good enough for the children. When I think of all the audiences that I have had the privilege to play for and conduct for, it is so remarkable that children come in the artist's room, they come and shake your hand. For example, a four year old lad, led by grandmother, said, "I like your concert and I am coming again."

MR. LAMAIR: I recall the time I took my nine year old son to a piano recital of Horowitz. He sat there with his pencil and graded each number Mr. Horowitz played and he came pretty close to being right.

MR. GANZ: Did he grade him all right?

MR. LAMAIR: He passed that test.

MR. GANZ: He may become a critic then.

MR. MARTERIE: Going back to the question you asked Mr. LaMair, I was under the impression that they have a music education program in grammar schools.

MR. LAMAIR: They do in many schools, but not always adequate musical instruction. In too many schools music is available but after regular school hours, so that instruction in music infringes on what the child regards as his private time.

MR. MARTERIE: I have children, they are both piano players, one is 12, and one is 8, and they have markings on their cards from school, and I would say very good markings at that. The

teachers are not partial because they come from a musical family; if their musical ability is good, they mark it.

MR. GANZ: The best public school system I have been able to meet was in Modesto, California. They have an elementary school orchestra, from there they graduate to the high school orchestra, and from the high school orchestra they graduate into the symphonic orchestra. I have conducted a concert with them with remarkable cooperation. The program is immensely constructive.

MR. MARTERIE: They can graduate to a dance band too, can't they, Doctor?

MR. GANZ: I don't hear enough of that, which reminds me of what some one said, "Really, what I am seriously concerned about is the ignorance of the educated," and that includes me.

MR. MARTERIE: I think you will find in the popular field that your really wonderful instrumentalists basically are all good, legitimate musicians. I think to play any instrument well in any field you have to have your basic legitimate experience.

MR. LAMAIR: We mustn't leave the impression that instruction in music is not available in schools. It is in many places, but it isn't adequate. I think it is a part of the responsibility of the parents to familiarize themselves with what type of musical instruction is available in their schools and then see to it that adequate musical instruction becomes available.

MR. MCBURNEY: When you talk about music instruction, are you talking about instruction in participation in music, learning how to play an instrument, to play the piano, or are you talking about the appreciation of music?

'Place of Knowledge'

MR. LAMAIR: Both. One goes hand in hand with the other. You can't separate them. By instruction, I mean that the child should become familiar with the musical symbols, with rhythm, with harmony, with melody, learn to read music . . .

MR. MCBURNEY: Can't the man who knows nothing about music in a technical sense enjoy it and appreciate it? Indeed, let me suggest this possibility: might he not appreciate it in a more real sense than the fellow who knows music technically? Am I right or wrong?

MR. MARTERIE: You are right. Your question brings out a good point. If we do a program, say of five or six arrangements, and do these tunes for a man who has a score in his hand, who knows these arrangements, his attention is definitely divided; if you are working for a general audience, they still love music and they have a great musical knowledge in themselves and they still may not be able to play or write music.

'Intuitive Knowledge'

MR. MCBURNEY: It is an intuitive knowledge.

MR. GANZ: I am very much in favor of the man who doesn't know anything about music but gets a marvelous reaction. He is unconsciously happy, but he is happy.

MR. MARTERIE: Definitely, he is happy.

MR. LAMAIR: You asked a question, "Is that right or wrong?" I think you are wrong. If a person has a knowledge of music, he will be able to appreciate music much more than if he had no knowledge of music. Of course, what disturbs Dr. Ganz and Mr. Marterie and others who play in public, is that a portion of their audience is evaluating the standard of their performance and they don't always like that. But we are not talking about those people appreciating music, we are talking about their evaluating how well the artist or orchestra performs.

MR. GANZ: No one will ever agree on that. You have to read the two papers in the morning and the one says it is good and the other one says it isn't—who knows?

MR. LAMAIR: The person in the audience who heard the performance will

appreciate it and pays no attention to what the critics say or think.

'A Better Man'

MR. GANZ: May I tell my little story? After a symphony concert in a small town in Texas, and everybody was gone from the Green Room, that awful place where the lies are told, a man stood there rather simply dressed, a laborer. When he said, "Are you walking back to the hotel?" I said, "Yes." And he told me, "This is the first symphony concert I have ever heard and I can assure you I am a better man after it."

MR. MCBURNEY: That is a magnificent story, Doctor.

MR. GANZ: I consider that the best compliment I have had in my career.

MR. MCBURNEY: Let's make this case for music a bit more specific. When you play the piano, what kind of reaction do you hope for? What do you want people to get out of it?

MR. GANZ: I want them to appreciate the works I perform. I am the messenger to deliver the music of those who wrote great music. I am the missionary. The most modest man in our profession, Toscanini, when somebody said to him, "You are the great Beethoven," he said, "My dear, first Beethoven, and second Beethoven, and third Beethoven and then a long time afterward comes little Toscanini." That is the integrity of the artist and that is why we admire him.

MR. MCBURNEY: What do you think of the piano as an instrument? What are its potentialities?

MR. GANZ: The piano expresses the entire range of the orchestra. A good pianist can imitate every instrument, even the trumpet. I sometimes play the trumpet on the piano.

MR. MARTERIE: I want to hear that.

MR. GANZ: It is nearly as good and as loud.

MR. MCBURNEY: For you, the piano is the king of the instruments?

MR. MARTERIE: That's to be disputed.

MR. GANZ: The trumpet is a single instrument.

MR. MARTERIE: The trumpet is the king of the instruments.

MR. LAMAIR: It looks to me as though we've got three kings here. The organ is the king of the instruments.

MR. GANZ: There is a psychology of the concert hall which is marvelous, you see. Of the conductor, they only see the back; of the pianist they only see the profile, and Casals when he sits in front of the audience, looks the other way. He doesn't want to have his face seen. A singer, like John McCormack where you can understand every word he says, is out there in front and that is why he gets \$5000 a night and audiences up to 8000. Of the organist, I have never seen anything except the top of the head. [Laughter]

MR. MCBURNEY: Think of the versatility of the organ, the loudness of the trumpet. Where does your king come in?

MR. GANZ: The trumpet is a single instrument, and the organ is a combined instrument of musicality and contraptions. It is a marvelous instrument.

MR. LAMAIR: It is the most majestic of instruments.

MR. MARTERIE: I think the trumpet is.

MR. LAMAIR: It is imitative and genuine. It has its own sound, native to the organ, and it imitates accurately other instruments.

MR. GANZ: Our crescendo is in our heart; with the organ it is in the foot.

Music in America

MR. MCBURNEY: We will give you the last rebuttal on that. Perhaps we ought to declare them all kings. I am interested in asking about the status of music in America, Doctor. How do you regard it?

MR. GANZ: I admit my age. I came to this country in 1900 and I have seen 50 years of evolution and I think I should be permitted to talk

about it. I think the evolution in our country in these 50 years has been the same, if not even quicker and greater than the 250 years that made Germany a great musical country. Today, I say American music went around the world with the Sousa marches, then it went around the world with jazz. Today it is going around the world with symphonic music. That is an evolution that can hardly be matched by any other nation. I think we have reached a point where in assuming a global responsibility we are standing at the head in musical culture, in teaching, in the high school orchestras, bands, in children's concerts. These are all American inventions, and Europe is beginning to imitate us in some of these.

Popular Music

MR. MARTERIE: I agree with Dr. Ganz. You will find that in the popular field, too, today. Many of our orchestras are going to Europe. One other thing they are doing today: Often they are not allowing the artists to take their orchestras over to Europe but they are allowing the leader to go and organize an orchestra in Europe which gives him a chance to play his arrangements and different types of things. They are going over great.

MR. MCBURNEY: Do you think popular music in America is changing?

MR. MARTERIE: In my opinion, being an orchestra leader and making records, we have to find a way to please the people, and we are finding out now that, to go back to your school children, high school and college students, they are intellectual, they know music, they are not buying things such as . . .

MR. MCBURNEY: They are buying "Goodnight, Irene" and "The Tennessee Waltz."

MR. MARTERIE: They are pure American folk songs.

MR. GANZ: How about the federal interpretation of the Missouri Waltz? [Laughter]

MR. MARTERIE: Make it "The Wide Missouri Waltz."

MR. MCBURNEY: What you are saying is that by and large you are facing more sophisticated audiences?

MR. MARTERIE: In my first recording, I recorded a thing called "Truly" which is a pretty slow piece of music. It involved quite a few, 34 men, and I used 18 strings, and oboes and horns, a lot of trumpets and trombones, never thinking the kids would buy that. Believe it or not, they are still buying it after two years. They have accepted it. All my recordings have been patterned with my strings and choral group and once in a while we feature a trumpet.

Radio and TV

MR. MCBURNEY: Do you think radio and television, LaMair, have been factors of some importance in spreading music, in spreading the trend that Marterie has been talking about, in developing the influence Dr. Ganz spoke about earlier?

MR. LAMAIR: Definitely. Radio and television provide an easy means of communicating music to millions and millions of people and one of the nice things about music is that the more one hears, the greater is the desire to hear more. It is the type of appetite that can never be thoroughly satisfied.

MR. MARTERIE: When it comes to music, I will take radio. Believe me, I don't think television, and I say this very honestly, I don't think television has done music any good, myself.

MR. MCBURNEY: Why not?

MR. MARTERIE: You don't get a chance to play anything but vaudeville music. On radio you can do concert music and dance music, all types of music. In television we are stymied and we play nothing but vaudeville music.

MR. GANZ: I can't talk about television. There are enough good-looking people to fill out the hours. Now that I have heard the conversa-

tion which we have had here, I come to the first question again. According to what we have heard here, music is very much in evidence in the United States, and we shouldn't say, "Why music?" It is here!

MR. LAMAIR: I think that Dr. Ganz' story about the man in the concert hall in Texas provides the best answer that anyone could give to the question, "Why music." It made him "a better man."

Federal Assistance?

MR. MCBURNEY: Do you suggest that general interest in music is such that our federal government, the state, ought to give more attention to it as they have in some of the countries that you know so much better than I do?

MR. GANZ: I think a Secretary of Fine Arts is most necessary. Millions of people have been asking for it, all great musical organizations of the country have been asking for it and

maybe some day Congress will see the light.

MR. MCBURNEY: Do you really think that kind of a move would make sense?

MR. GANZ: Yes, indeed.

MR. MARTERIE: I think the GI Bill of Rights has given a lot of the boys a chance to go to school to learn music.

MR. MCBURNEY: Don't you have to be careful with the kind of thing we are talking about? Are you suggesting subsidy for orchestras? Do you suggest public support? Are you fearful of that at all?

MR. GANZ: I wouldn't mind having a Democratic conductor or a Republican conductor, if he is good.

MR. MCBURNEY: You wouldn't mind having public money coming along?

MR. GANZ: There are changes about every eight years . . .

ANNOUNCER: I am sorry, gentlemen. Our time is up.





Suggested Readings

Compiled by Eugen Eisenlohr
and M. Helen Perkins, Reference Department,
Deering Library, Northwestern University



BAUER, MARION and PEYSER, ETHEL R. *Music Through the Ages*. 2d ed. rev. New York, Putnam, 1946.

Music and its aesthetic values in relation to life as expressed by primitive and ancient music, church and secular music, instrumental music, and the music of various periods.

DISERENS, CHARLES MURDOCK and FINE, HARRY. *A Psychology of Music; The Influence of Music on Behavior*. Cincinnati, Ohio, The Authors, for the College of Music [1939].

"The influence of Music on religious and economic life, on philosophy, morals, and medicine." Includes a bibliography.

HUGHES, CHARLES W. *The Human Side of Music*. New York, Philosophical Library [1948].

The role of music in society.

SACHS, CURT. *The Rise of Music in the Ancient World East and West*. New York, Norton, 1943.

A universal history of music dealing with the Primitive, Oriental, Hellenic, and European types.

SCHNABEL, ARTUR. *Reflections on Music*. New York, Simon and Schuster, 1934.

Music presented as an art which is "an independent phenomenon of life . . . evolved according to its self-contained laws—man's natural instinct for harmony. . . ."

SCHOEN, MAX. *The Beautiful in Music*. London, Paul, 1928.

An examination of the types of experiences and effects derived from music.

SCOTT, CYRIL. *Music, Its Secret Influence Throughout the Ages*. Philadelphia, McKay [1933].

The inner, or occult, aspect of music is shown as influencing every phase of human existence and thought. Interesting bibliography included.

SEASHORE, CARL E. *Why We Love Music*. Philadelphia, Ditson, 1941.

The elements in the musical situation which make music function in man's life. Takes up the musical medium, musical motives, music in relation to different age groups, the musical temperament, musical inheritance, the future of musical instruments, and praise and blame in music.

SPAETH, SIGMUND. *At Home with Music*. New York, Doubleday, 1945.

Man's various approaches to music and ways in which he can learn to appreciate and enjoy it more fully.

STRINGHAM, EDWIN JOHN. *Listening to Music Creatively*. New York, Prentice-Hall, 1946.

Traces the connection of music to the dance, ceremonies, religion, work and play, etc., and then analyzes examples of various types of music.

STRUNK, OLIVER. *Source Readings in Music History*. New York, Norton, 1950.

"From Classical antiquity through the Romantic era."

VAN de WALL, WILLEM. *Music in Hospitals*. New York, Russell Sage Foundation, 1946.

Under the headings "music in normal living" and "hospital organization and function" the author discusses physical reactions and mental responses to music.

Christian Science Monitor Magazine p. 7, Sept. 2, '50. "Building Tomorrow's Audience; Music Workshop at Center of Creative Arts, Adelphi College, Garden City, New York." M. KASTENDIECK.

The workshop provides a place for youngsters to satisfy their curiosity about music and to grow into music lovers and even professional performers.

Commercial America p. 15-17+, Je., '49. "Industrial Music Boosts Production and Morale."

"Scientifically designed and tested recorded programs of Muzak Corporation reduce worker fatigue in offices and plants throughout the world."

House and Garden 98:120-1+, Dec., '50. "Never Too Young to Listen." I. BUKETOFF.

The story of the tactful guidance which led Igor Buketoff into a musical career and what he is now doing for other children as conductor of the Young People's Concerts of the New York Philharmonic-Symphony Society.

House and Garden 99:88+, Feb., '51. "Main Street Symphony; Community Orchestras." D. EWEN.

The second phase of America's "musical coming of age" is the development of 500 community founded and supported orchestras.

Musical America 70:14, Dec. 1, '50. "Is the United States Really a Musical Nation?"

Discusses participation in local music groups, pride in native musical products and appreciation of the smaller forms of music.

Recreation 44:422-4, Jan., '51. "Those Who Delight in Music." S. M. DRINKER.

The story of a family who loved music and enjoyed it in a variety of ways.

Saturday Evening Post 223:12, Mar. 31, '51. "People Live Great Music When Diluted in Popular Tunes." R. ATTRIDGE.

America's musical taste and those who are influencing it.

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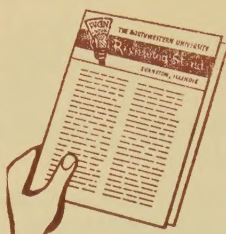
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